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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

SPECIAL ANNOUNCEMENT.
SUMMER ISSUES.

The AMERICAN ART NEWS will, as usual, during the summer, appear MONTHLY, until Saturday, October 10, when the weekly issues will be resumed.

The remaining regular summer MONTHLY issue will be published on Saturday, September 19.

THE JULY BURLINGTON.

The Burlington Magazine for July can be obtained from the American agent, Mr. James B. Townsend, No. 15 East 40 St.

THE WAR AND ART.

It is too early, as yet, of course, to predict or estimate on the effect of the great European war now raging—that dire event, which the entire civilized world has feared and which it has hoped against hope would not occur—upon the art world. In these United States, the period of prosperity, predicted as a result of Europe's need of our food and other supplies, may or

may not eventuate, but in the end, any great war diminishes the world's resources, especially of capital, and is not advantageous to any nation.

We had looked forward to an art season to open in the Autumn, of far better promise and fulfilment than those of the last three years, but this hope must now be indulged in with moderation.

YOUNG ART BUYERS SPRING UP
EVERY YEAR.

The AMERICAN ART NEWS in its last number quotes from the "Boston Transcript" some remarks about the threatened decline of art buying owing to the death of J. Pierpont Morgan, Altman and Hearn, and the failure of the younger generation to keep up the tradition set by such men.

The "Transcript" article goes on to say: "But the rock ahead for the art dealers, they are finding out, is that Morgan's contemporaries are aged men and soon to follow him. More than that, the next generation shows no sign generally of partaking in their sires' love of paintings, bronzes and porcelains, taking rather to sports and more money, where, as is usually the case nowadays, they are not fully occupied in holding on to what they have inherited. Formerly a tip to any well-to-do collector, sent by the dealer confidentially and sometimes, would bring him, hotfoot and eager, to see the newest treasure in stock. For the last year or so notes sent to sons of famous buyers bring either no reply at all or some bitter sarcasm touching on their missing dividends or their impending income tax. Sagacious dealers see nothing for it but a 'readjustment' of the prices of art treasures, in which the inherited collections will have to bear their share unless they help sustain the market by liberal buying."

"This may apply to Boston, but it does not represent conditions in New York. The dealers and art auction firms find that the crop of new collectors is springing up all the time. Only a fortnight ago New Yorkers generally learned of the large and beautiful collections of art objects presented to them through the will of John L. Cadwalader, who was not known to the public at large as a collector at all. The art traditions in the Vanderbilt family are in the hands of Mrs. Harry Payne Whitney, who is not only a working sculptor, but also a catholic and generous patron of art, and in those of Cornelius Vanderbilt, to whom his uncle, George W. Vanderbilt, left the famous Vanderbilt collection of paintings. Mrs. Payne Whitney is an avid collector of paintings and drawings and other art objects.

Mrs. William K. Vanderbilt, Jr., is a persistent collector, and so are Mrs. Cornelius Vanderbilt, Sr., Mrs. C. B. Alexander, Mrs. Ogden Mills, Mrs. E. H. Harriman and her daughter, Mrs. C. C. Rumsey.—W. B. McCormick in the N. Y. Press of Aug. 2.

Needs the Art News.

James B. Townsend, Esq.,
President and Treasurer,
American Art News Company,
New York.

My dear Mr. Townsend:

I have been relying too much upon the Club and the Museum Library for your paper, and find that I keep missing it once in a while, so please send it to me for a year as follows: F. E. A. Curley, City Art Museum, St. Louis, Mo. There is no doubt about the value of your paper for anyone who desires to keep in touch with current events in art.

Yours very truly,

F. E. A. Curley.

The Trask-Vezin Correspondence.

The Department of Fine Arts of the Panama-Pacific Exposition has republished as dodger a reprint of the correspondence on the system of selection, between the director Mr. John G. D. Trask and Charles Vezin, president of the Salmagundi Club, which was published in the issues of the ART NEWS of May 9 and 14, and June 10 and July 16. With it is also distributed a list of the local Advisory Committees published on the last date.

AMONG THE DEALERS.

It was Mr. F. Kleinberger of Paris and New York who sold the very remarkable Fra Angelico "Madonna and Child with Angels, Saints and a Donor." to Mrs. W. Scott Fitz, of Boston, who presented it to the museum of that city.

Mr. Edward Duveen who closed his gallery in King Street London last year has become chief of the antique department of Waring and Gillons of the same city.

OBITUARY.

Prof. F. W. Hooper.

Prof. Franklin W. Hooper, Director of the Brooklyn Institute of Arts and Sciences for the last twenty-five years, died August 1 at his Summer home in Walpole, N. H. Prof. Hooper was born in Walpole, and was in his sixty-fourth year. He received his early education at the public school, at the Antioch College Preparatory School in Ohio, and at Harvard.

During the latter part of 1875 and all of 1876 he served on an expedition of the Smithsonian Institution which was making an investigation of the Florida Keys.

At the end of 1876 Prof. Hooper became Principal of the Keene High School in New Hampshire, and in 1880 went to Brooklyn as Professor of Chemistry and Geology at the Adelphi Academy. In 1889 Prof. Hooper became Director of the Brooklyn Institute. In addition to this he was a Trustee of the Brooklyn Art Association, Trustee of the Brooklyn Public Library from 1895 until 1901, and a Trustee of Antioch College since 1898, being Chairman of the Board of Trustees from 1902 until 1906.

Prof. Hooper was a Director and Treasurer of the New England Society of Brooklyn from 1892 until 1901, and also served on the old Brooklyn Board of Education. He was a Fellow of the American Association for the Advancement of Science, a member of the National Geographic Society, of the Oriental Society, and of the Hamilton, University, Montauk, Unity and Harvard Clubs.

Prof. Hooper married Miss Martha S. Holden, the daughter of Mr. and Mrs. Peter S. Holden. He is survived by his widow, a daughter, Mrs. W. F. Eastman, and a son, Franklin Dana Hooper.

Samuel G. W. Benjamin.

Samuel G. W. Benjamin, first United States Minister to Persia, author and artist, died July 20 at his home in Burlington, Vt. He was born in Argos, Greece, in 1837, the son of a missionary. He attended English College, Smyrna, and was graduated from Williams College. He was appointed Minister to Persia in 1883 and served until 1885. He was vice-president of the Society of American Authors, a member of the Sons of the Revolution, Phi Beta Kappa, the Boston Art Club, the American Free Art League, the National Geographic Society, the American Forestry Association, the Society of Colonial Wars, the Navy League of the United States and the Authors Club of London. Mr. Benjamin was the author of many poems and of books of art, including "Contemporary Art in Europe." He was long a resident of New York City, of a most genial nature and will be much regretted by many friends.

Karl Koepping.

One of the masters of modern etching, and the most eminent of reproductive etchers in the world, Karl Koepping died late in July, in his sixty-eighth year, at Berlin. His reputation had been made chiefly in Paris, where he made a specialty of reproducing the works of Rembrandt and Frans Hals, particularly their portraits. Koepping also was a mural decorator, and he executed also works in glass in the style of the ancient Venetians.

WARD ON AMERICAN ART.

"Most American painters," writes Humphry Ward, art critic of the London Times in commenting on the show of American art at Shepherd's Bush, London, are ambitious to paint up to the Paris standard. Most of them also do paint up to it, but the result is that an exhibition of American pictures is apt to look like a collection of works of prize students.

"There is not one utterly inept picture in the American section for ten in the British, but when we look for signs of American art we do not find them.

"When we remember Whistler we are inclined to think that delicacy may be a real peculiarity of American art. He of course, is the greatest of American painters, as Poe is of American poets, and both give us something exquisitely slight and fastidious. Both only hint at, what most poets or painters express and carry their art a little further than any one else upon the basis of assumptions.

"It is the same, too, with Henry James, and we may expect that American painting will find itself, when it has learned to take the whole art of Europe for granted and when the great Italians and Velasquez and the great Frenchmen have all sunk into its subconsciousness as the poetry of England had sunk into the subconsciousness of Poe, when he wrote 'The Sleeper.'

"It is not likely that America will produce Manets or Gauguins or Van de Goghs, but it may produce more Whistlers in a delicate and fastidious reaction against the matter-of-factness of its own national spectacle."

MUNICH LETTER.

Munich, Aug. 5, 1914.

"Since the advent to the throne of Bavaria of King Louis III," says the Paris "Herald," "there has been opened to the public a charming room of the Residence Palace, decorated in the middle of the eighteenth century with carved woodwork and stucco in white and gold by François Cuvillier, a Frenchman. This room contains, shown in glass cases or on consoles forming part of the wooden decorations, groups, figures and other products of the manufactures of Nymphenbourg, Frankenthal, Meissen, Vienna and also some plates in old China and Japan.

"Among the Meissen groups there are two really remarkable, called 'Crinolines,' by Kandler. One, 'The Lovers at the Clavecin,' represents August the Strong and the Countess Kossel exchanging a kiss; the other has for title 'The Fox at the Spinnet,' and represents a lady seated who listens to a fox who plays on a clavecin. There is also a figure of a lady with a crinoline. I will mention further a very large group 'The Toilet of Venus,' in a rocky grove, and the 'Chinese Kiosk,' as well as 'The Three Graces,' 'Atlanta and Meleager,' in Frankenthal; then the large group of the Chinese Emperor in Hoecht porcelain; finally 'The Old Galant' and personages of the Comédie Italienne in the midst of a collection of Nymphenbourg porcelains.

A visit to this handsome museum is a good preparation for those which amateurs never fail to make to the marchands de curiosities and antiquaries who are very numerous here.

At the Bohler Gallery.

"M. Julius Bohler has recently made considerable enlargements to his galleries, at No. 12 in the Brenner Strasse, which will allow him hereafter to exhibit more advantageously some of those chefs d'oeuvre of old masters of which he has always a most numerous and remarkable selection.

M. Julius Bohler, who has an establishment in New York, recently sold to Mr. Willis, of Toledo, an admirable woman's portrait by Velasquez. He has at the moment a little male portrait of Franz Hals, painted with most perfect harmony in grey and blue tones. This little portrait was engraved by the son of the artist. By the same master, is a face of a laughing child, a painting round in shape, similar to those of the Oppenheim collection of Cologne.

M. Julius Bohler has just acquired a very rare piece, a jousting casque in gilt iron, Venetian fifteenth century work having the perfect shape of a lions head, while covering the battle helmet. Sir Laking is preparing a study of this very curious 'heaume' which M. Bohler found by chance at a Cambridge dealers.

Of a totally different character I will mention a vase, or rather a large pot with a cover in old Chinese porcelain, with a pebbled blue and white ground, with peach blossoms, of which the mounting in chased and gilt bronze should be attributed to Caffieri.

A. S. Drey Gallery.

"Old pictures, objects of art and great curiosity, as well as handsome French 18th century furniture and furnishings, such are the attractions which are offered to amateurs by the vast and handsome galleries that M. A. S. Drey has had erected in the Maximilian Platz.

The Italian renaissance is represented here by examples of the first order, marbles, bronzes and terra cottas, due to the Lombardi, the Rossellino, the Augustino di Duccio, the Robbia and other masters, as well as by the faïences of the 15th and 16th centuries, specimens chosen from the workshops of Gubbio, of Urbino de Faenza and others. There are also here very beautiful porcelains of Saxony, Germany and Sèvres.

Among the furniture of the 18th century I will mention a charming table bureau of rosewood, with chased and gilt, stone studied bronze ornaments, of the Louis XV epoch, measuring but one metre and fifteen centimetres in width, two appliques formed of engainée figures of women, each holding a two-light branch, of the Louis XVI period, two handsome armchairs of carved wood under their old gilding bearing the signature of Jacob, and a very fine bust of Bignard, an original plaster of Dafardin of which the marble is in the Louvre. This bust is placed on a marquetry case of copper and shell by Boulle, which came from the collection of Sir John Murray Scott.

Very fine pictures of masters of different schools make the Drey galleries a real museum.

LEAVES \$50,000 TO ART INSTITUTE.

A bequest of \$50,000 to the Art Institute of Chicago is made in the will of Samuel M. Nickerson, of 56 Fenway, Boston, filed recently in the Suffolk (Mass.) probate office. Mr. Nickerson died July 20.

PAINTING CARDINAL FARLEY.

Cardinal Farley, who is now at Brunnin in Switzerland, is having his portrait painted by August Benzinger.